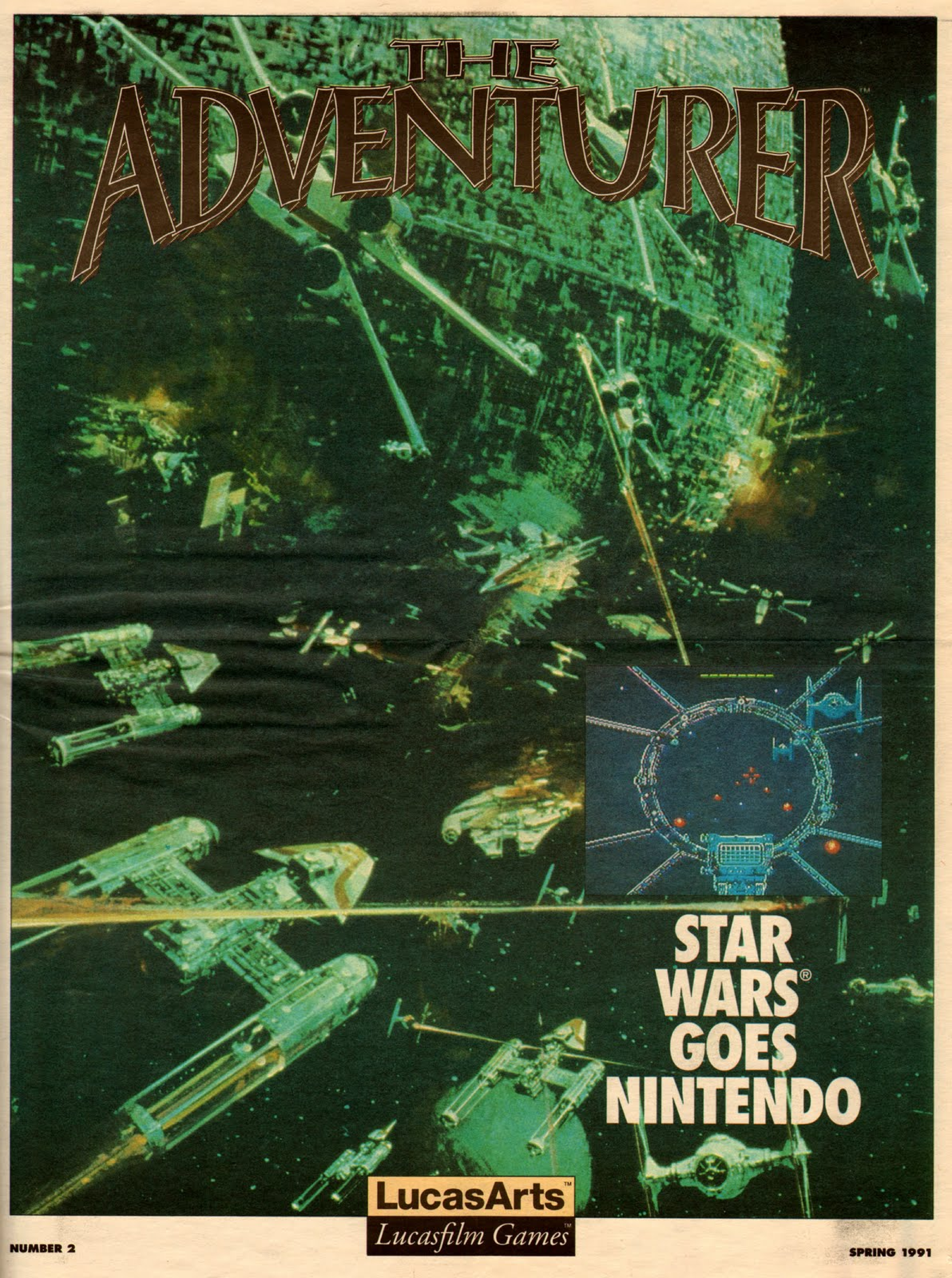


NUMBER 2

SPRING 1991

Be the first on your block! See through walls!

Uncle Fuzzy's Official MONKEY ISLAND ACTIVITY PAGE





Some rubber bands may have been lost during shipping. For assistance call 1-900-740-JEDI. Just 75¢ a minute plus tolls! Kids! Don't forget to ask the folks! Or just look for a rubber band on the ground, pinhead.

Cut down the mutinous pirate crew with a lethal rubber band! The smaller they are, the tougher they are to hit and therefore the higher in point value. See them mock you with their jovial expressions! Tally up your score and shout expletives in a broad pirate dialect! Now go outside and get some air.

AT A ONE-EYED GLANCE





Use your keen, pirate-like sense of observation to discover the subtle differences between the two high quality engravings shown here. Okay?

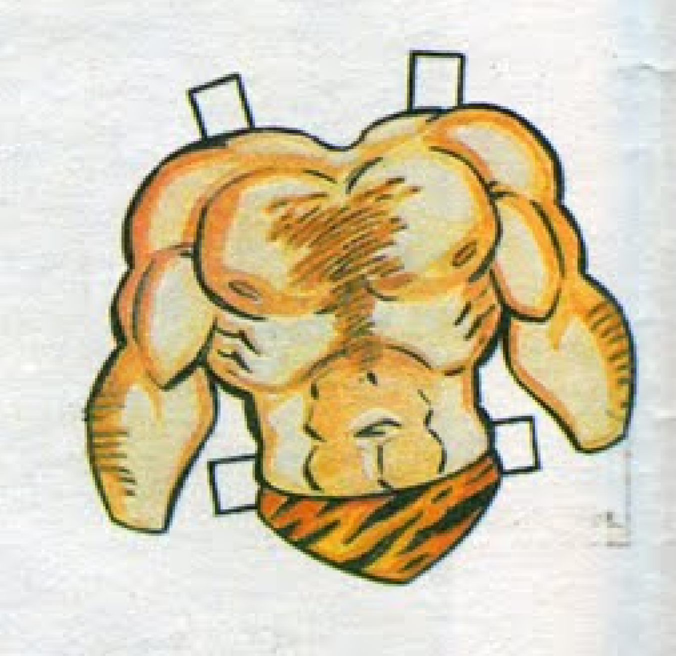
Answers: ❶ Prisoner on left had the good sense to cover his hair transplant. ❷ Captain on right is wearing size 7¾" hat. On left, 7⅛". ❸ Gunner on left forgot to load seagull into barrel. ❹ Rifleman on right doesn't know his fly is open. Rifleman on left **knows** his fly his open.

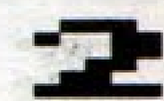


MONKEY JUMBLE

- How many monkeys do you think are playfully jumbled here?
- How much would they weigh?
- If left in a room full of typewriters for an eternity, which great manuscripts would they type?
- Which monkey has a tick?



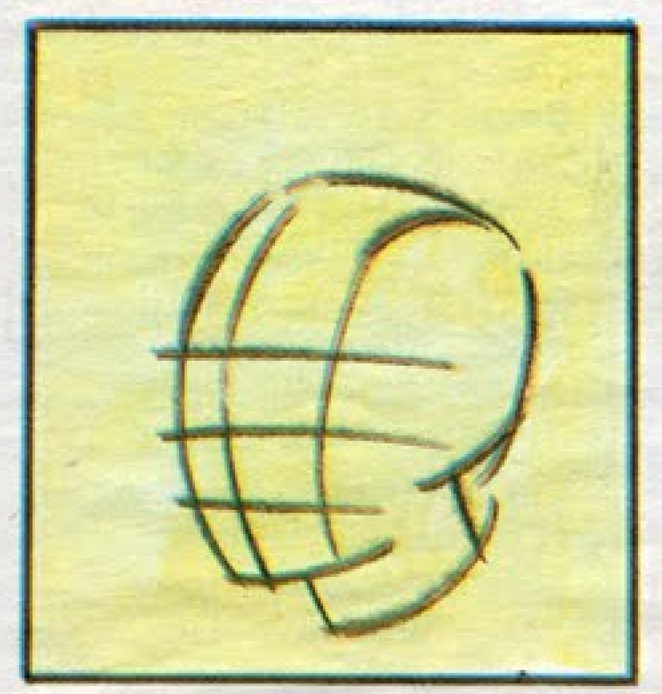




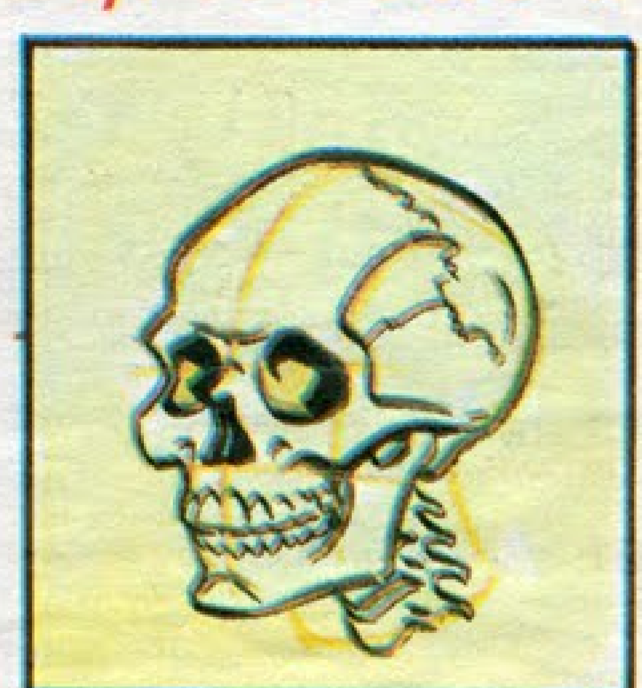
Just add water! Impress your friends!

Something impressive is happening to ghost pirate LeChuck in this picture. With patience and care you can complete this dramatic scene from **The Secret of Monkey Island**. Or you could watch a really good TV show.

DRAW THE MIGHTY PIRATE



1 Draw an arbitrary ellipsoidish ovoid. Draw some random lines through it.



2 Do anything you can to make a skull shape. Work hard. Pray.



3 The musculature may be drawn with a piece of expensive red chalk. Now you can better understand the anatomical lumpiness of a face.



4 Draw on the skin, hair, eyelids, et cetera. Don't forget to have huge fun. Now put on a beret and be aloof. You've earned it.



Guybrush Threepwood lacks a definitive fashion statement. But then, don't we all? You can dress him up but you still can't take him out. So why not humiliate him instead? It'll be laughs galore and time very well spent.



It's been said that language is the treasure of civilization and perception is the shiny new shovel of the intellect and well, forget all that because pirates were illiterate. Just try to locate the following inane jabberings amongst the inspired bounty of words above.

HUACNOC	GVOT	HORMA
ZNET	OKBLET	MAZMA
LEGDLAG		

You want to remove as many of those barriers for the player as you can, so the computer isn't a barrier any more, but the player is focused right on the game.

THE EVOLUTION OF LUCASFILM GAMES

AN INTERVIEW WITH NOAH FALSTEIN, DAVID FOX, AND RON GILBERT

Maniac Mansion® was the first pure adventure game for Lucasfilm Games. What led you to try one?

Ron: I wanted to do an adventure game because I hated adventure games. What I really hated were text adventures, where you read a bunch of paragraphs and spent a whole bunch of time trying to guess the words you had to type in. The concept of adventure games seemed so incredible and appealed to me so much, but I never had any fun doing them.

So what I set out to do with *Maniac Mansion* was to fix all the things I didn't like about adventure games. Some of those things I think I was really successful at, but some things I hate are still there, you know? Years later, I'm still trying to figure out how to get everything I want into an adventure game.



What's splattered all over the kitchen in this scene from Maniac Mansion for the IBM?

So I started doing the design for *Maniac* and I got in way over my head. I realized this was so complicated, there was no way I was going to be able to program this thing.

And that's how SCUMM came about?

Ron: Yes. At the time there was a man here named Chip Morningstar. He started talking to me about doing a specialized language, which is something I was interested in because I had a background in doing interpreters and languages. So I said, hey, this sounds really neat. And that was when we designed SCUMM. It was to get us out of the hole that we had dug ourselves into with *Maniac Mansion*.

SCUMM stands for...?

Ron: Script Creation Utility for Maniac Mansion. A normal computer language like 6502 or C is just not set up to do the things we need to do in an adventure game. There are a huge number of tasks going on simultaneously, and a computer program is a single-step thing: it does this, then this, then this. So a SCUMM script is built up of many little programs that all run simultaneously. And that's what we need to run our adventure games well. Plus there are specialized commands for dealing with objects and inventory and walking people around.

And David worked on Maniac, too, right?

David: Ron came to me and asked if I could help do the SCUMM code for this game. He guessed it should take about two or three weeks, and I said, sure, I'm in between projects, I can do that. So I became the scripter for *Maniac Mansion*, and I did a lot of the "wiring" of the rooms — programming what happens when you open a door or pick up an object or turn on the light switch.

Pretty soon we realized that we'd been grossly optimistic about how long it would take to do this kind of thing. Instead of two weeks, this stage took us four months! Also, we had very little back then in the way of debugging tools. Compared with how we do it now, it was very slow. Ron started working on a debugging system that lets you go through the instructions step by step. We nicknamed it "Windex" because it cleans the bugs off the screen.

Ron, you said you wanted to change certain things about adventure games. Like what?

Ron: The main thing that I hated was the parser. I didn't like having to guess what words I had to type. You'd be shown this green thing on the screen and you'd type "tree," you'd type "plant," you'd type "fern," until you got what it was. And that's not the way you should be playing the games.

And I hated that you died all the time. You'd be walking along and you would step somewhere and out of the blue you would die. That just seemed frustrating to me. I think a lot of designers must think that's fun. But it's not. It's horrible.

But if you design an adventure game so that you can't die, doesn't that make it too easy?

Ron: A lot of people make the mistake of thinking that way. And it's not necessarily true.

It's like the old days of the arcade games. When they found that an arcade game was too easy, what they would do is make the joystick less responsive. This was how they made it harder. But that's not the right way. The right way is to make the aliens more intelligent or more aggressive. In adventure games, the current philosophy is, make the joystick less responsive. Add more areas where you can accidentally die. Add more puzzles that don't make any sense, so you just have to stumble onto the answer by chance. And that's the wrong way to make them hard.

NOAH FALSTEIN

What else did you want to change about adventure games with Maniac Mansion?

Ron: Another good thing we did is that you can point somewhere and the character will get there, walking around the tables and up the stairs. In most other adventure games, you're directing them every step of the way, and they bump into things.

You want to remove as many of those barriers for the player as you can, so the computer isn't a barrier any more, but the player is focused right on the game. Don't make the player focus on where he's walking or what he has to type. Make him focus on the story and the puzzles. Everything else should vanish.

After Maniac Mansion *came* Zak McKracken and the Alien Mindbenders™. *What were you trying to do differently in that game?*

David: What I wanted to do with *Zak McKracken* was open it up. *Maniac Mansion* was all inside of a house, almost everything was confined within that space. With *Zak* I wanted to go in the other direction and cover the planet.

Also I wanted to make it less linear. So it wasn't like, solve puzzle a, then solve puzzle b, then solve puzzle c. I wanted you to go off and do a bunch of different things in whatever order you wanted. In *Zak* you can fly at any time all over the planet. You have the feeling that you're exploring a much larger world. In reality there aren't really many more locations, but instead of being lined up in a string, they're more fanned out.

That kind of programming is much more difficult, because there are more variables, a lot more things might happen. You have to do a lot more checks to see where the player's been and what they've done. You can not assume that before they get to puzzle d they've solved puzzles a, b, and c.

Did Zak take as long to program as Maniac?

David: We were better at estimating schedules with *Zak*. But not by a lot. All in all I think we were off by two or three months over an eight-month period. Not too bad compared with *Maniac Mansion*. And by then we did have the debugging system to rely on.

How about Indiana Jones™ and the Last Crusade?

Ron: With *Indy*, our biggest advances were on the product management level. All the programming for *Indy* was done in about six months. *Maniac Mansion* took a year and a half.

David: There are some things in *Indy* that we'd change if we could do them over again with the knowledge we now have. Like the whole thing about not dying, or at least dying as rarely as possible. In *Indy* we did have many places where he could die, though at least we tried to make those deaths appropriate. We always let the player know in some way that *Indy* was in a dangerous place — "Watch out, you can die here!" As opposed to just turning a corner and slipping on a pebble and breaking your neck.

Ron: We also did our first experiments with dialogue in *Indy*, where you were given a choice of things to say. You could have dialogues with other characters in the game without ever having to type anything in, and that worked really well. I was just talking with someone the other day about doing the VGA 256-color version of *Maniac Mansion*, and one of the things I would like to do, if we do that, would be to go back and put dialogue in so you could talk to Weird Ed and Nurse Edna and those other people.

Let's talk about the flight simulators for a bit. How have those developed over the years?

Noah: Our first simulators like *Battlehawks 1942®* were just about flying the plane. There's a simple campaign, but not much in the way of overall strategy.

By comparison, *Secret Weapons of the Luftwaffe™* gives you the whole strategic aspect of fighting the campaign over Germany, trying to remove their industry, or on the German side, trying to build up the secret weapons. Your pilots' records are built up, and there's a history for each pilot; you

***Maniac Mansion* was all inside of a house, almost everything was confined within that space. With *Zak* I wanted to go in the other direction and cover the planet.**

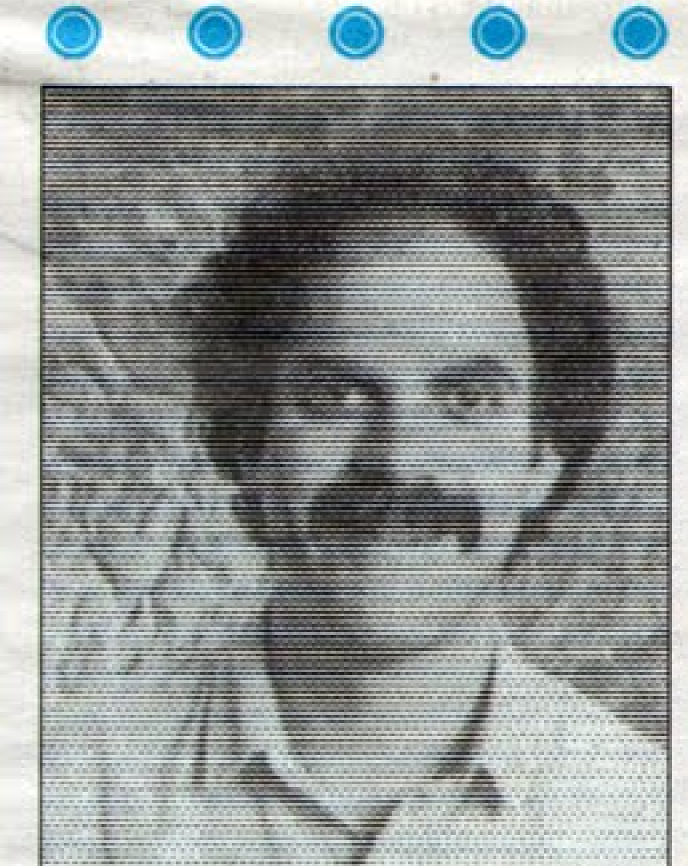
train your pilots and assign the pilots you've trained to planes to fly along with you.

It's nice to have a line of similar games like these, because whenever you think of something you wish you'd done, there's always the next game coming up that you can put it into.

What are you trying to accomplish when you put together a simulator?

Noah: We've always paid a lot of attention, both in the simulators and the adventures, to the experience of the game. We design the experience first and make the game fit the experience.

In a simulator we want people to have that seat-of-the-pants feeling of being right there in the midst of an air battle. If we'd wanted the experience of, say, a strategic command thing, where you're in the command post sending planes out, that would be different. We do have aspects of that, but the heart of the game is more cinematic, to get you into the experience. We don't say, gosh, here's a great technological trick; now how do we build a game around it?



DAVID FOX

We want players to be as excited as possible about what's going on. For example, we decided early on to have the planes hand-drawn from photographs instead of being made up of polygons — a triangular nose, rectangular fuselage, that sort of thing. Because even though that technology has gotten fairly good, it still screams out "This is a computer game!" The hand-drawn images, the tracer bullets and explosions and parachutists and all those other touches we put in, all that is there to give you much more of the experience of being in the war, and getting you to suspend your disbelief.

Battlehawks 1942 *got a lot of attention for its sophisticated replay feature. How did that come about?*

Noah: We were halfway through programming *Battlehawks 1942*, and Larry, I think — that's Larry Holland — just realized that it would really be pretty easy to save the whole state of the game and design a replay feature, not just in the way that it had been done before, in which you have a view from the chasing plane, but having a real 3-D world view.

Larry realized it was just as easy to do it that way, and we realized at once that it was a great feature and would make a huge difference. He went on a crash project and got that up and running in two weeks. We decided it would be worth delaying the project in order to get this feature in, because it would really distinguish our game from the others.

Will you ever go back and revise games like Battlehawks 1942 *and* Their Finest Hour: The Battle of Britain,™ *to take advantage of later improvements in game design?*

Noah: It's possible. We've discussed it, though I tend to think that the time spent in upgrading an old game would be better spent doing a brand new one.

Also, with *Their Finest Hour: The Battle of Britain* I think we hit a point where the game will last for many years because of the historical importance of the subject. The interest in the historical aspects will endure even after the technology is superseded.

Our manuals won't go out of date either. Starting with *Battlehawks 1942*, we've lavished a lot of attention on our manuals. Mark Shepard, who does the layout and design, is a big contributor. We wanted something classy and didn't know much about it, and he's really helped us out. Victor Cross has done a wonderful job on the writing, and I've heard many people comment that if our simulator manuals were sold just as books, a lot of people would be perfectly happy to buy them by themselves.

Let's talk about the future. Ron, you said at the beginning that there are still things you're trying to achieve in adventure games. Like what?

Ron: Well, we try to remove the bottlenecks, places where a whole section of the game filters through one puzzle, and the player hits it and just stops dead until he solves it. We try to present players with several different things that they can be doing at any time. But there are always going to be places where a player could get stuck. We want to keep that from happening.

David: We want to guide the player subtly through the game. If the game works right, it should know that you're stuck somewhere and it should give you a little help in a subtle way, so that you can solve the puzzle without feeling like it was solved *for* you.



RON GILBERT

As opposed to the kind of game where the designer seems to be saying "Aha! I've got you this time!" and you have to spend three hours of gameplay to find some hidden object that you need to solve one puzzle.

Ron: In *The Secret of Monkey Island,*™ for example, the pirate leaders send you out on three quests, which you can do in any order. And the pirates are intelligent, because they know what you've accomplished and what you haven't. If you just leave and come back and ask them for help, they won't give you any more hints; but if you go out and try some things and then come back for help, they'll give you a little more information.

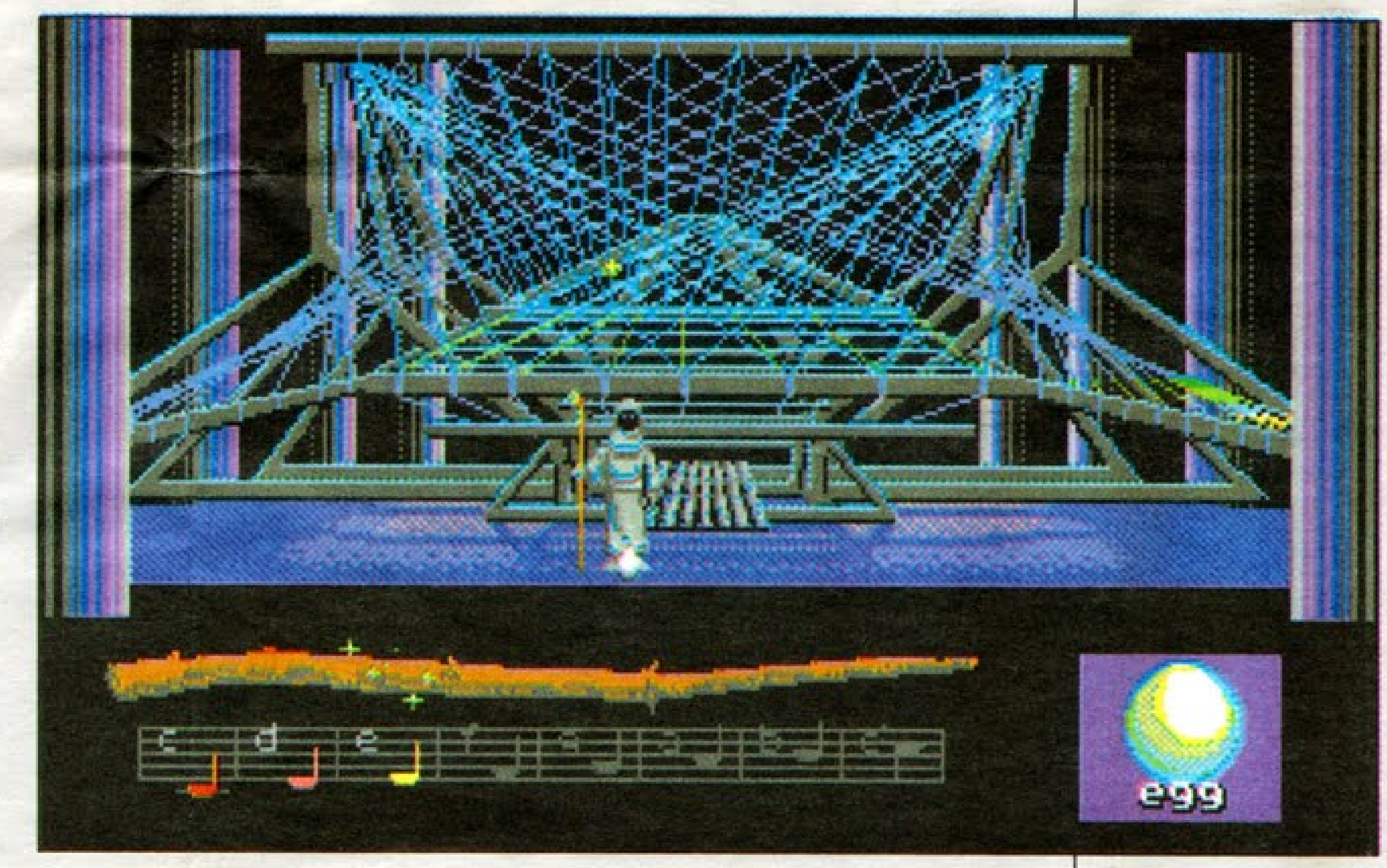
There are still some bottlenecks. If you get on the pirate ship, say, and you don't know how to get off, you're stuck. But I tried to do a lot of foreshadowing of the harder puzzles like that. I'd introduce a simpler puzzle early on, and then the second puzzle could be a much more difficult variation on the same idea. If that first puzzle hadn't been there, something like getting off the ship would be virtually impossible to solve; but players can solve it here because the basic idea has already been planted in their heads. That foreshadowing allowed me to do more obscure and complicated puzzles.

Has Lucasfilm Games gotten over its "movie envy"?

Noah: When it came time to decorate our new offices here, we had a lot of discussion about whether we should use *Star Wars* posters or something. But we decided just to use our own computer game artwork. We know now that the stuff we're doing has its own merit, apart from the connection with the movie end of the company.

I was at a Consumer Electronics Show about three or four years ago, and I had my Lucasfilm Games badge on. I was having lunch and someone noticed my badge and said, "I really like your stuff and I was wondering how big Lucasfilm is." I said, "Well, the games division has about twenty people in it, but the whole company has about four hundred."

His jaw dropped and he said, "You mean you guys do something besides games?" He didn't know we were connected with George Lucas and *Star Wars*® and all that. That was a real turning point for me: it was the first time that I realized that there were people who associated the name "Lucasfilm" primarily with games and not with movies. **ESC**

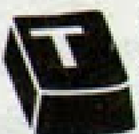


The large contraption in this scene from Loom™ for the IBM is not a giant egg slicer.

COMPUTER CONFIDENTIAL

The memory required to store the data was staggering — the equivalent of 13,000 3½" floppy cassettes.

Digital Illusion in *Die Hard 2*



he jet rentals alone would have cost close to half a million dollars."

"Not to mention we had traversed the country looking for snow in one of the warmest winters in recent years," explains Micheal McAlister.

McAlister works for Industrial Light & Magic, the special effects division of Lucasfilm. He was visual effects supervisor for the movie *Die Hard 2*. For the movie's finish, director Renny Harlin wanted a complex airport runway scene with six jets, dozens of emergency vehicles, scores of moving people, and a snowstorm. And Harlin wanted it to climax in a single shot that started with a tight close-up of the heroes and then slowly pulled back to the widest long shot possible, revealing a square-mile view of the airport emergency scene.

Shots like this, if filmed live, would be prohibitively expensive — what with jet rentals and all. So filmmakers rely on a process called "rear projection," in which live action footage is projected through the back of a glass matte painting. The shot is photographed from the front, combining both the painting and the live action projection.

But the pullback shot that Harlin had in mind, if created by rear projection, would require a large matte painting more than two stories tall and 50 feet wide — too huge to be practical. "We decided to attempt the compositing in our computer graphics department," says McAlister. "The final blending of painting and live action segments would be matched digitally."

Yusei Useugi, an ILM matte artist, created a painting of the runway scene five feet tall and fourteen feet wide, leaving six openings for the live action to be projected through. The computer graphics group blended photographs of the painting to create one continuous 36-second reverse zoom shot. (By comparison, most special effect shots are on the screen five seconds or less.) The group also used a computer to align the six separate live action film segments within the painting.

"We had four separate painting elements," says McAlister, "six separate live action segments with actors, running footage of steam for car exhaust, a blinking light pass, as well as the corresponding mattes. All blends between live action and painting, and all color correction, were done with the computer. The memory required to store the data was staggering — the equivalent of 13,000 3½" floppy cassettes."

The astonishing result, as you know if you've seen the movie, was worth every byte. **ESC**

Yusei Useugi created this eye-fooling painting that became part of Die Hard 2*'s climactic scene.*

Getting the Plane Facts



hether you're on your first mission or your hundredth, there's always a little higher you can fly.

Which is why you'll want to keep *The Official Lucasfilm Games Air Combat Strategy Book* by Rusel DeMaria and George R. Fontaine (Prima Publishing, $18.95) handy in your cockpit.

Without repeating the information in the *Battlehawks 1942*, *Their Finest Hour: The Battle of Britain*, and *Secret Weapons of the Luftwaffe* game manuals, the authors give plenty of new insights into the air missions, and about the people who took part in them. It places the simulations in their historical and political contexts, so that as you fly you'll feel a part of the larger story.

You like pictures? This book has maps, diagrams, screen shots, and photographs, even real combat sequences taken from cameras on board the real planes. Most of the planes are shown in a dynamic three-dimensional format with descriptions of their flying characteristics from the pilots who really flew them. DeMaria and Fontaine have done their homework well, and they show clearly both the personal stories and the greater issues that were all part of World War Two.

Of course, what makes this book special is the help it gives you in beating Lawrence Holland's flight simulators. You want to win the darned games, right? The authors reveal inside information from Larry himself about how the simulators work. They describe every mission clearly, and show you what you have to do to succeed.

You'll learn how to create more powerful pilots to fly with you on your missions. You'll explore the many uses of the Replay Camera feature. And you'll get tips on designing your own campaigns.

Want to learn to fly more effectively in the heat of battle? The book's air combat strategy guide teaches you the special flying maneuvers used by pilots in battle, explaining in step-by-step detail how to guide your plane through the



tricky acrobatic moves of the skilled combat pilot.

The authors have also talked to some of the best players around, including the winners of last year's *Their Finest Hour: Battle of Britain* contest. In fact, each of the winning campaigns from the contest is described in detail. The book is full of tricks and strategies from these aces that you never thought of.

So if you've been yearning to excel at Lucasfilm's flight simulators, to be the best pilot you can be, and to watch those high scores and those medals pile up — in short, if you've been wondering what could make these great games even better, you want this book. Don't take off without it. **ESC**

HINT YOU NEED?

Call new number 1-900-740-JEDI and good hint you'll get, yes, yes. Most will find new number cheaper. Only 75 cents a minute it is. Recorded hints it has for *The Secret of Monkey Island, Secret Weapons of the Luftwaffe, Zak McKracken and the Alien Mindbenders, Maniac Mansion, Their Finest Hour: The Battle of Britain* — all the games by Lucasfilm made.

For tech support, call 1-415-721-3333. Call from 8:30 am to 4:30 pm, live operator you reach. Tell to them Yoda sends you.

Advanced Missions Now Available!



ince the release of *Their Finest Hour: The Battle of Britain*, players have enjoyed using the game's Mission Builder to create custom missions and share them with friends. Now Lucasfilm Games is bringing you a unique selection of their favorite mission in an advanced mission disk, aptly titled, *Their Finest Missions*.

Conceived by some of *Their Finest Hour: That Battle of Britain*'s finest fliers, *Their Finest Missions* challenges even the most skilled computer pilots — several of the missions were created by the finalists from the1990 *Their Finest Hour: The Battle of Britain* contest.

And for the truly daring, we've also included game designer Larry Holland's own mission, SUICIDE. SUICIDE places you in immediate peril as your Bf110, ordered to bomb and strafe the Dover CHL radar station, is surrounded by six top ace Spitfire MK2s. Other missions include:

JIM2 pits your Bf109 against as many as 37 RAF fighters.

SWEEP1 finds you in the cockpit of a Bf109, far from your base and with only a novice wingman to aid you, facing three flight groups of Spitfire Mk2s.

TOUGH2 where as a lone Ju-87 Stuka bomber you must defeat two flights of the faster Hurricane Mk1 and complete a dive bombing run.

LORDHAHA has you and a novice rear gunner in a lone Bf110 where you must avoid four flights of Hurricanes and Spitfires to complete a bombing and strafing mission.

These are just a few of the challenging, carefully crafted missions available on *Their Finest Missions*. Available for the IBM, you can order direct by calling 1-800-STARWARS. In Canada, call 1-800-828-7927. **ESC**

Their Finest Missions Vol. 1

To get your copy of *Their Finest Missions*, send check or money order for $23.95 (includes shipping and handling) payable to Lucasfilm Games, to: The Company Store, P.O. Box 10307, San Rafael, CA 94912. Or, call 1-800-STARWARS. (In Canada, call 1-800-828-7927.) Be sure to specify which format your copy of *Their Finest Hour: The Battle of Britain* is (IBM 5.25" or IBM 3.5") so we can be sure to send you the correst disk size.

LUCASFILM~GAMES
COMPANY STORE

It is the greatest flight simulator you've ever seen, a stunning graphics tour-de-force that lets you answer the question, "What if Nazi Germany's secret weapons had fought against the allies?" You will fly the hot twin-jet Me-262, the rocket-powered Me-163 Komet or the eerie Ho-229 batwing. Or try the Luftwaffe's front-line fighters, the Me-109 and FW-190. The key word in *Secret Weapons of the Luftwaffe* is authenticity.

Like all Lucasfilm Games flight simulators, you can fly for either side–climb into the cockpit of the best U.S. fighter aircraft, such as the top-rated P-51 Mustang or the P-47, known by its pilots affectionately as the "Jug." Or pilot a B-17 Flying Fortress heavy bomber and even man all of the crew positions. The graphics in this simulation are unsurpassed with all new special effects. Special features also include a "mission builder" that lets you design your own scenarios. **All this for just $59.95.**

With our soft, black leather Luftwaffe pilot's jacket, you'll cut a dashing figure in the squadron ready room – or anywhere, especially if you top it off with our 100% silk pilot's scarf. For those warm summer days on the flight line, proudly wear our *Secret Weapons of the Luftwaffe* T-Shirt. And of course, every hangar wall needs a full-color *Secret Weapons of the Luftwaffe* poster.



FREE MOUSE PAD

Order Secret Weapons of the Luftwaffe now and receive FREE a full color mouse pad that'll make you fly like an ace.

SECRET WEAPONS OF THE LUFTWAFFE™



Software	**$59.95**	**Luftwaffe black leather jacket.**	
IBM 5 1/4"	(4100)	Men's sizes	**$225**
IBM 3 1/2"	(4101)	Size 36	(9005)
Poster	**$4.95**	Size 38	(9006)
	(8374)	Size 40	(9007)
Pilot's scarf		Size 42	(9008)
White	**$35.00**	Size 44	(9009)
	(9015)		

T-Shirt	
Men's sizes	**$14.95**
Small	(8375)
Medium	(8376)
Large	(8377)
Extra Large	(8378)

Luftwaffe Black Leather Jacket



About Our Jackets

Our leather jackets and vests are made exclusively for us from the finest materials available and then finished with superb care and workmanship. There's no better value in leather jackets and vests.



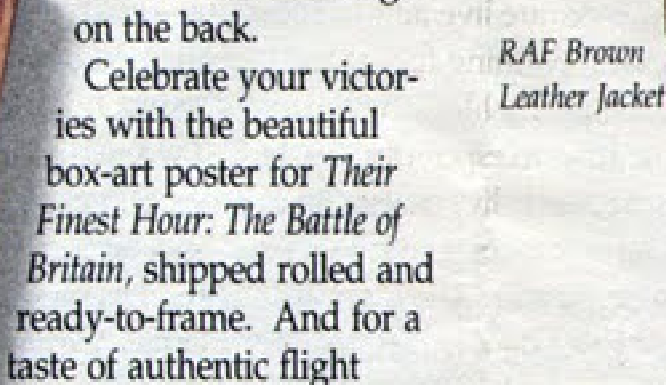
RAF Brown Leather Jacket



RAF Brown Leather Vest

Pilot's Scarf

THEIR FINEST HOUR: THE BATTLE OF BRITAIN™



It was 1940, England's darkest moment. A small band of brave Royal Air Force fighter pilots stood alone between the British people and the almost overwhelming force of the German Luftwaffe. And when it was over, the RAF was victorious. It had truly been "Their Finest Hour."

In this spectacular flight simulator, you can fly Spitfires and Hurricanes against Messerschmitt fighters or Stuka, Dornier and Heinkel bombers. Or sit down in the German cockpits to see what combat was like against the gallant pilots of the RAF. With smooth, accurate control response, authentic period detail, and a 200-page manual crammed with history, it's almost like stepping into a time machine. **Just $59.95**

Pilots in the *Battle of Britain* had a dashing look that's just as popular today as it was then. Now, with our Royal Air Force brushed lambskin vest or RAF Luftwaffe leather pilot's jackets, you'll have that same look. Our *Battle of Britain* T-Shirt features a full-color Spitfire on the front and the Lucasfilm Games logo on the back.

Celebrate your victories with the beautiful box-art poster for *Their Finest Hour: The Battle of Britain*, shipped rolled and ready-to-frame. And for a taste of authentic flight action, watch *The Battle of Britain*, starring Michael Caine and Laurence Olivier on VHS videocassette.

Software	**$59.95**	**Poster**	**$4.95**
IBM 5 1/4"	(3576)		(8373)
IBM 3 1/2"	(3602)	**RAF brown leather jacket.**	**$225**
Software	**$29.95**		
Amiga	(3578)	Size 36	(9000)
Atari ST	(3580)	Size 38	(9001)
RAF brown leather vest.	**$175**	Size 40	(9002)
		Size 42	(9003)
Size 36	(9010)	Size 44	(9004)
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BATTLEHAWKS 1942®

Battlehawks 1942 set the standard for historic flight simulators, a standard that only Lucasfilm Games has been able to meet. This fabulous re-creation is set in the Pacific during four of World War II's most famous carrier battles: Midway, Coral Sea, Eastern Solomons and Santa Cruz Islands. Fly authentic Japanese Zeros, Kates and Vals against American Dauntlesses, Wildcats and Avengers on a variety of fighter, bomber and torpedo missions. An outstanding manual and superb game design help make this simulation experience one you'll remember for years. **Only $29.95**

Be proud to wear the *Battlehawks 1942* T-Shirt. Made from 100% cotton with bright, full-color screen graphics.

Software	**$29.95**	**T-Shirt**	
IBM (Combo)	(3528)	Men's sizes	**$14.95**
Amiga	(3531)	Small	(8284)
Atari ST	(3534)	Medium	(8285)
		Large	(8286)
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INDY ADVENTURE

INDIANA JONES™ AND THE LAST CRUSADE: THE GRAPHIC ADVENTURE

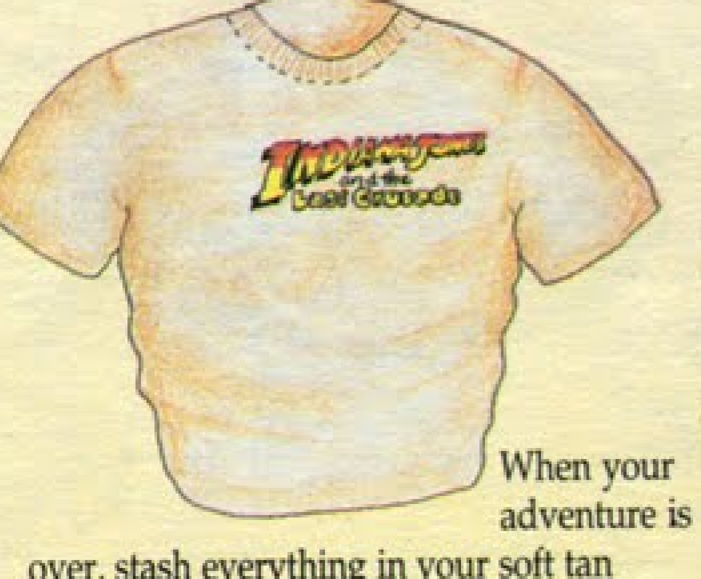
It's a movie! It's a game! It's an action adventure that tests whether you can be a better Indy than Indiana Jones himself! Enjoy all the suspense of the Academy Award-winning movie as Indy tackles Nazi villains and medieval traps to save his father and find the Holy Grail. Outstanding graphics, hypnotizing animation and a super sound track that will make you want to march on Berlin! Easy point-and-click interface puts the adventure back in adventure gaming.

Hot Price: $29.95

Indy Trilogy

Raiders of the Lost Ark™, Indiana Jones™ and the Temple of Doom, and Indiana Jones™ and the Last Crusade, available now in a single package.

And for the complete Indy experience: Pull on your full-color *Indiana Jones and the Last Crusade* T-shirt, then slip into your top-quality, Indy-style leather jacket. Grab your brown felt Indy hat and sit down, ready for action, in front of your computer. . . Slide your mouse across the smooth, fast surface of the Indy mouse pad. . . Don't worry -- if you hit a tight spot, you can reach into your rugged black leather Indy backpack for the Clue Book you've hidden there. . . And if hunger pangs hit, you can always check in your Indy hip pack for that water buffalo jerky left-over from your last Borneo trip.



When your adventure is over, stash everything in your soft tan leather duffel bag, complete with the *Indiana Jones and the Last Crusade* logo. . . Then take a break in front of your big-screen TV with Raiders of the Lost Ark, Indiana Jones and the Temple of Doom, and Indiana Jones and the Last Crusade, available now in a single package.



Tan Leather Hip Pack



Tan Leather Duffle Bag

THE SECRET OF MONKEY ISLAND

Can you pass The Three Trials, become a famous pirate and learn *The Secret of Monkey Island*? Do you have what it takes to best the ghost pirate, LeChuck?

Duel with the Sword Master, tackle vicious Piranha Poodles and find valuable buried treasure! But once you do, the real challenge begins in this delightful point-and-click graphic adventure from Ron Gilbert.

Complete with original reggae music, vivid graphics and animation and cringingly funny humor.

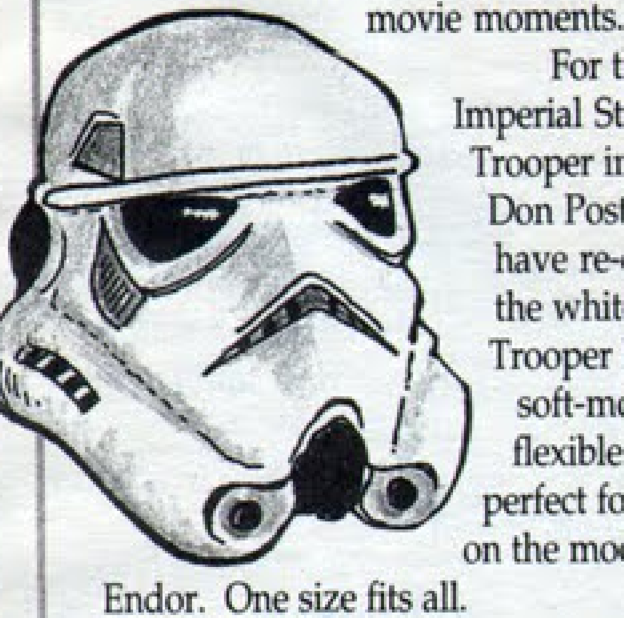
For all you truly dedicated buccaneers, here's your chance to hang a glorious, full-color *Secret of Monkey Island* poster on your game room wall. Or decorate your "treasure chest" with a custom long-sleeve T-Shirt, embellished with unique Monkey Island graphics in full color.

FREE *SPECIAL! Get the Secret of Monkey Island Clue Book FREE with your order. It's guaranteed to make you a real swashbuckler!*

Software IBM	**$39.95**		**T-shirt** Men's sizes	**$14.95**	
5 1/4" EGA	(4098)		Small	(8354)	
3 1/2" EGA	(4099)		Medium	(8355)	
Software IBM	**59.95**		Large	(8356)	
5 1/4" VGA	(4302)		Extra Large	(8357)	
3 1/2" VGA	(4318)		**Clue Book**	**$12.95**	(8365)
Amiga	(9050)				
Atari ST	(9051)				
Poster	**$4.95** (8380)				

Star Wars. The name alone evokes images of star destroyers and wookies, droids and Jedi masters. If you're a Star Wars fan, here's your chance to own some of the best Star Wars memorabilia and relive some of your favorite movie moments.

For the Imperial Storm Trooper in you, the Don Post Studios have re-created the white Storm Trooper helmet in soft-molded flexible plastic. It's perfect for a vacation on the moons of Endor. One size fits all.



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5 1/4" (4258)
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IBM 3 1/2" (8341)
Clue Book **$12.95** (8310)
Mouse Pad **$15.95** (8322)
Brown leather jacket A2 Bomber style. **$225**
Men's sizes
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Size 38 (9001)
Size 40 (9002)
Size 42 (9003)
Size 44 (9004)

T-shirt
Men's sizes **$14.95**
White:
Small (8298)
Medium (8299)
Large (8300)
Extra Large (8301)
Indy brown fur felt hat **$85.00**
Sizes:
Small 6 3/4 to 6 7/8 (9017)
Medium 7 to 7 1/8 (9018)
Large 7 1/4 to 7 3/8 (9019)
Extra Large 7 1/2 to 7 5/8 (9020)
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Tan leather hip pack **$25.00** (9022)
Tan leather duffle bag **$90.00** (9023)
Indy movie trilogy VHS (NTSC format) **$64.85** (9024)

MPC/Ertl is known for its high-quality polystyrene model assembly kits. Now they have reissued three of the most notable of the Star Wars spacecraft, including Han Solo's Millenium Falcon, Darth Vader's Tie Fighter and Luke Skywalker's X-Wing Fighter. Each kit includes instructions for easy assembly.



Millenium Falcon kit	**$16.95** (9030)
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X-Wing Fighter kit	**$8.95** (9032)

Have your treasured Star Wars T-Shirts and sweatshirts seen better days? Are you distressed at having to throw them out? Why not replace them with these new HOT designs, created exclusively for Lucasfilm Games. It's the uniform of the day on most Star destroyers - - you'll fit right in.

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Men's sizes **$26.95**
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We begin with the finest quality, Hanes 100% cotton T-Shirts, then design our unique graphics, logos and art and carefully screen them on the T-shirts in full color. You won't find better T-Shirts -- or shirts you'll treasure more -- than from Lucasfilm Games.

LOOM™

In a truly unique fantasy graphic adventure, you play the role of a young Weaver in the Age of the Great Guilds. Despite your young age, you hold the fate of the Universe in your hands. *Loom* by Brian Moriarty is a tale of magic, music, and dragons unlike any game you've ever seen. And it comes complete with a 30-minute audio cassette that sets the stage for your quest. Super graphics and sound support. Just the right challenge for the beginning adventurer.

To set the *Loom* mood properly, you'll need a genuine *Loom* T-Shirt, endorsed by Bobbin himself. Then, once you're appropriately dressed, use the *Loom* Clue Book to help guide you through the mists of ancient times. And for hauntingly great sound from your PC, add the *Loom* Roland upgrade disk for use with your Roland LAPC-1 card or MT-32 Sound Module (not included).

Software **$29.95**
IBM 5 1/4" (3575)
IBM 3 1/2" (3601)
Amiga (3577)
Atari ST (3579)

Software **$44.95**
Macintosh (4311)
Clue Book **$12.95** (8311)
Roland PC Upgrade disk **$15.00** (8331)
T-Shirt **$14.95**
Men's sizes
Small (8323)
Medium (8324)
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Extra Large (8326)

ZAK McKRACKEN AND THE ALIEN MINDBENDERS™

FLASH! Space Aliens have landed! This just in – they've taken over the Phone Company and are reportedly trying to reduce everyone's IQs to single digits!

Think you might've read that report last week in the supermarket check-out line? Well, as Zak McKracken, ace reporter for the National Inquisitor, you've made up stories just like that to sell a few newspapers. But this story is true! And only you can save the world from the alien menace in this wonderfully loony graphic adventure. No typing – just point-and-click. **Amazing price: $19.95**

Need to get to Mars in a Volkswagen van? Maybe you need a Zak McKracken Clue Book! And remember, the uniform of the day on Mars could only be a Zak McKracken T-Shirt!



Software **$19.95**
IBM (Combo) (3536)
C64 (3533)
Amiga (3583)
ST (3530)
(German, Italian, Spanish and French language versions are also available. Call or write for prices and availability.)

Clue Book **$12.95** (8309)
T-Shirt **$14.95**
Men's sizes
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MANIAC MANSION®



If you're the only one in town who hasn't played *Maniac Mansion* yet, don't be left out! It's crazy, it's funny and it's spooky– everything you want in an graphic adventure. Award-winning *Maniac Mansion* pioneered the point-and-click interface that makes typing obsolete. Find out for yourself why Dr. Fred kidnapped your favorite cheerleader. . .and just what Nurse Edna is doing with that scalpel. **Now just $19.95 on disk, $54.95 for Nintendo cartridge.**

Dr. Fred! Your weird but wonderful *Maniac Mansion* T-Shirt is available now. Or wrap yourself up in a *Maniac Mansion* poster. It's shipped neatly rolled, never folded, spindled or mutilated!

Software **$19.95**
IBM (Combo) (3588)
Apple II (3532)
C64 (3535)
Amiga (3581)
ST (3584)

(German, Spanish and French language versions are also available. Call or write for prices and availability.)
Nintendo cartridge **$54.95** (9025)
Poster **$4.95** (8279)
T-Shirt
Men's sizes **$14.95**
Small (8313)
Medium (8314)
Large (8315)
Extra Large (8316)



ACTION ARCADE



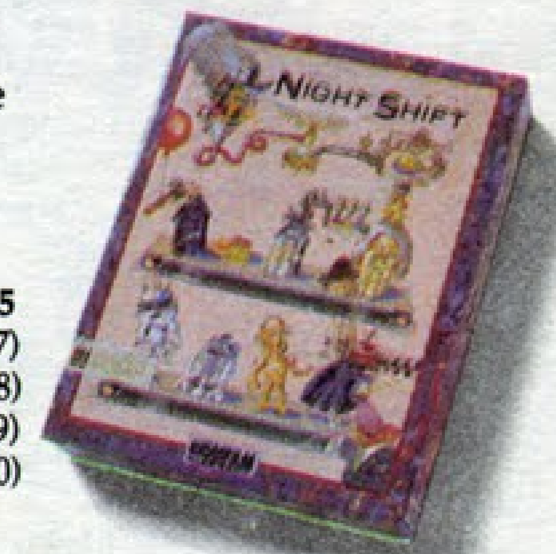
FREE T-SHIRT

SPECIAL! Order Night Shift now and receive a free Industrial Might & Logic T-Shirt!

It's the chance of a lifetime: you just got a job at Industrial Might & Logic, producing fabulous Lucasfilm toys like baby Darth Vaders™, Indiana Jones™ and Zak McKrackens™. All you've got to do is keep the creaky machine running, vacuum up those furry pests that follow you around and dodge the nasty lawyers! Great graphics, splendid sound and challenging game play.

Order Night Shift now and receive a free Industrial Might & Logic T-Shirt! (Don't forget to specify size.)

Software	**$24.95**		**T-shirt**	
IBM 5 1/4"	(4253)		Men's sizes	**$14.95**
IBM 3 1/2"	(4254)		Small	(8367)
Amiga	(4255)		Medium	(8368)
Atari ST	(4257)		Large	(8369)
Software	**$29.95**		Extra Large	(8370)
C64	(4256)			



NIGHT SHIFT™

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Software	**$29.95**	**T-shirt**	
IBM (Combo)	(3585)	Men's sizes	**$14.95**
Amiga	(3543)	White:	
Atari ST	(3541)	Small	(8298)
Special price		Medium	(8299)
C64	**$19.95** (3539)	Large	(8300)
		Extra Large	(8301)

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It's so simple: just put a pipeline together from handy pieces of pipe! The problem comes when an evil slime starts flowing down the pipe, stay ahead of it or lose everything. One or two players and 30 levels for many hours of great gaming. **Great price: $29.95 on disk, $34.95 for Nintendo cartridge.**

If you're a Pipe Dreamer, let everyone know with our exclusive, never-slimy *Pipe Dream* T-Shirt.

Software	**$29.95**	Atari ST	(3666)
IBM (Combo)	(3660)	Apple II	(3672)
Amiga	(3664)	Macintosh	(3670)
C64	(3668)	**Nintendo cartridge**	**$34.95** (9026)
		T-Shirt	
		Men's sizes	**$14.95**
		Small	(8350)
		Medium	(8351)
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The "Force" Strikes Back In New Nintendo Form!

If *Star Wars* lives up to all of our expectations, which we fully believe it will, we're almost certain to do more in the series.

BY PAMELA E. ROLLER

With the click of a switch, your television blinks to life and transports you to a galaxy far, far away. You find yourself in a Landspeeder with Luke Skywalker. Together, you maneuver across the Tatooine Desert through a gauntlet of Banthas, enemy landspeeders and radar towers. You search for the wise Obi-Wan Kenobi, who can teach you the ways of the Force. You rescue Han Solo and recruit him for your quest to save Princess Leia and destroy the Death Star. Only you can help Luke and his intergalactic sidekicks conquer the evil power of the Dark Side. Are you prepared for the challenge?

The new *Star Wars*™ game cartridge, designed for the Nintendo Entertainment System® by Lucasfilm Games,™ provides a mission fraught with danger and excitement that puts you in the middle of the action.

Even the most accomplished Jedi knight might flinch at his prospects for triumph. But if you have always wanted to "take your best shot" at the Death Star, now is your chance. You must use your best skills and cunning, as well as a little help from the Force, to overthrow the Dark Side.

The *Star Wars* Nintendo game remains true to the concept of the movie. The action begins in the Tatooine Desert and its many caves and the Jawas' sandcrawler, and then moves to the town of Mos Eisley with its spaceport, cantina and hangars. If you have embodied the bravery of a true Jedi knight, you will ultimately find yourself navigating the maze of trenches that encircle the Death Star, where you will attempt your final task—dropping the fatal missile that destroys the Dark Side's headquarters.

Along your journey, your allies are those characters who first came to life on the screen: Luke, Han, Leia, Obi-Wan Kenobi, C-3PO and R2-D2.

Your enemies include a nasty array of Stormtroopers, Imperial officers, sandpeople, bounty hunters, droids, plus many more evil surprises that will test your courage as a rebel.

It's your turn to pilot a Landspeeder, the Millenium Falcon, and an X-wing fighter.

The *Star Wars* game offers Nintendo players a variety of opportunities they've never had before. First, the game gives the player three vantage points: There is the traditional view, where you see the character on the screen from the side, and he's running up and down the street or corridors. The player experiences this "side-to-side scrolling" view when exploring Mos Eisley and the interior of the Death Star. The second view is "top-down," watch your Landspeeder race through the Tatooine Desert or your X-wing fly through the Death Star trenches.

The third view is the most unique and technically spectacular—a true first-person view. You actually sit in the cockpit of a craft and look out its window, simulating a 3-D-type effect. Can you imagine the thrill of actually manning the pilot's seat and navigating the Millenium Falcon through an asteroid storm or flying an X-wing fighter into battle?

The space duels and chase scenes aren't the only aspects that make the Star Wars game a special entry into the Nintendo market. A good share of the fun of Star Wars, the movie, was the unusual characters and their well-defined personalities. Those characters are brought to life once again for the Nintendo game.

Unlike most games available to the Nintendo player, the *Star Wars* game allows you to control more than one character. The player may utilize Luke, Han and Leia to score, while special-purpose characters like Obi Wan Kenobi and R2-D2 have special powers the player may find very helpful. The ancient Jedi offers his special mind powers that can resurrect dead characters, while everyone's favorite droid offers the player his talents as a translator.

The strengths and weaknesses of the game's characters match those of their movie counterparts. These traits help or hinder the player's ability to master the game. That's part of the challenge. The player must determine which characters can accomplish tasks most effectively in different situations. For instance, Luke is very nimble; he can jump high, run far, move quickly, and he can utilize the lightsaber. On the other hand, Han is bigger and slower than Luke, but he's much more durable and has better forward-firing capabilities. And Leia is perhaps the best of all, she has better mobility than Luke and the firepower of Han — you might not survive the Death Star without her.

Star Wars Nintendo will take even the best players 20 to 30 hours to complete. The unique scoring system shows you a continuously updated percentage of tasks you've completed, so you can always check your progress to see how far you've come (and how far there is to go). And the best players will have the lowest score at the end since they completed the minimum number of tasks in order to destroy the Death Star.

Pipe Dream,™ an action/strategy game, and *Maniac Mansion*,® a graphic adventure, which were first developed for personal computers, are Lucasfilm Games' only other entries, besides *Star Wars*, in the Nintendo market. Both are award winners, and *Maniac Mansion* has been transformed into a television series.

If *Star Wars* lives up to all of our expectations, which we fully believe it will, we're almost certain to do more in the series.

Let that statement serve as a notice to all of you Nintendo gamers and Jedi masters out there: Be prepared. The battle to overthrow the Dark Side has just begun. May the Force be with You! **ESC**

Top Left: *C-3PO and R2-D2 on the Tatooine Desert*
Above: *Luke Skywalker, Obi-Wan Kenobe and Han Solo in the cockpit of the Millennium Falcon.*
Middle Left: *From a top-down perspective, navigate Luke in his Landspeeder across the Tatooine Desert in search of Obi-Wan Kenobe. Only Obi- Wan can give you your lightsaber — your most powerful weapon. While in the desert, explore caves for vital supplies, but beware of treacherous giant rats and nasty Jawas!*
Bottom Left: *In Tatooine's spaceport, Mos Eisley, seek out Han Solo to help you on your mission. Enemies lurk around every corner, especially stormtroopers, determined to stop you. Keep your blaster ready.*

You'll hear propellers turning, engines running, guns firing, and rockets exploding as you fly your campaign.

A Sound Addition to Your System: The AdLib® Music Synthesizer Card

Before: Bleep. Blip. Blip. Bleep. After: Zip! Zing! Rat-tat-tat-tat! Kerblooie! Dum-dum-de-dum, la-da-de-dah!

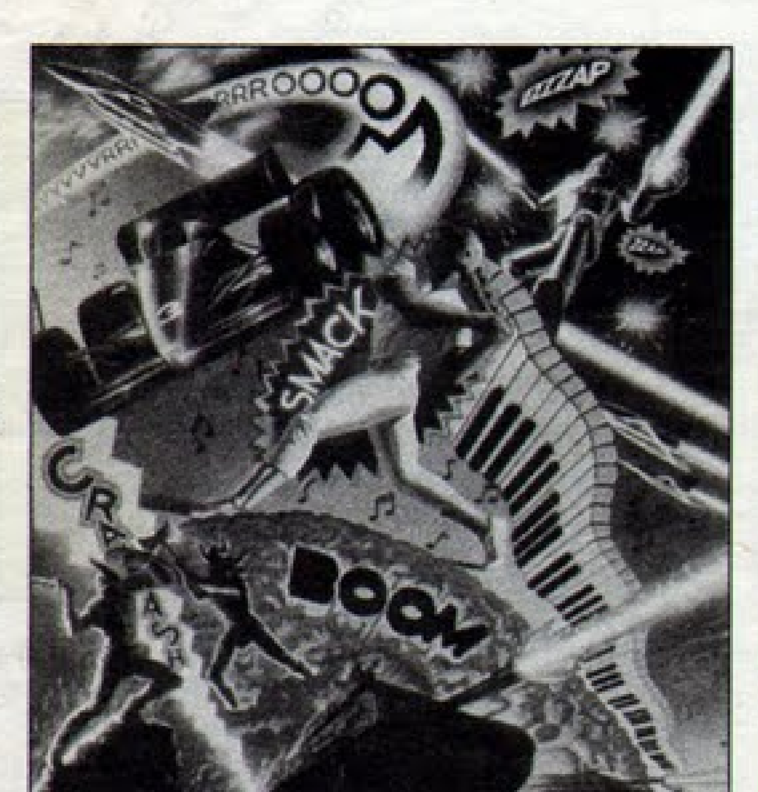
What makes the difference? The AdLib Music Synthesizer Card.

If you don't have a sound board in your IBM or compatible computer, you're relying on your computer's internal speaker. And frankly, the internal speaker of your computer just wasn't designed to give you the sound of enemy bullets whizzing past your cockpit, or to play the hot reggae music that accompanies your new adventure game. It was designed to play bleeps and blips.

That's what the AdLib Music Synthesizer Card is for. It lets you hook up your computer to your own stereo speakers, so that you can hear rich, realistic sounds that you didn't even know your computer could make.

AdLib was the first company to offer an add-on sound card that appealed to a broad market. And Ad Lib's is still the most popular: well over half of the add-on sound cards bought are by Ad Lib. Now newer competitors have to offer "AdLib compatibility" if they want to be able to sell their own cards: AdLib remains the standard.

Most of the people who buy the AdLib card are computer game enthusiasts. But oddly enough, the card was developed for an entirely different purpose: as an educational tool.



AdLib's president and founder is Martin Prevel, former professor of music and Vice Dean of the Faculty of Arts at Laval University in Quebec City, Canada. Martin's interest in computers was kindled in the '70s, when he saw a demonstration of a program that would listen to you sing and then print the melody on the screen. He came away from that demonstration with a desire to find ways of applying computer technology to music instruction.

AdLib, Inc., was founded in 1981 to develop high quality educational computer hardware and software. The Music Synthesizer Card was first marketed in 1987 as part of a package called the AdLib Personal Computer Music System. The System — which AdLib still sells — includes software that lets you compose and play back music on your computer.

But although the package was aimed at students and professional musicians, it was soon clear that the sound board itself had other applications. Companies began bringing out their computer games with special sound effects and music that you could only hear if you had the board.

Our new adventure game, *The Secret of Monkey Island*, for example, has a reggae soundtrack that accompanies the action. Without the AdLib card, it's made up of the usual electronic bleeps and blips. But with the AdLib card, you can hear a full band of synthesized instruments playing in harmony.

In *Secret Weapons of the Luftwaffe*, the AdLib card makes possible an extraordinary variety of surprisingly realistic sounds. You'll hear propellers turning, engines running, guns firing, and rockets exploding as you fly your campaign.

By the end of 1990, over 100,000 computers had the AdLib card installed, and that number continues to grow rapidly. But AdLib is still developing newer and better products. They will soon be releasing their newest: the AdLib Gold Multimedia Stereo Sound Adapter.

The AdLib Gold is a 20-voice music synthesizer with voice recording and playback. It comes with a microphone jack, tabletop microphone, game and MIDI ports, and standard 1/8" stereo output and input jacks.

Other AdLib products include the Visual Composer, a flexible, spreadsheet-like editor that makes music composition simple. It works with the Music Synthesizer Card and offers 145 preset instrument sounds and up to 11 simultaneous voices. The AdLib Instrument Maker lets you create thousands of new instrument sounds for the Visual Composer.

For information on prices and availability, get in touch with AdLib at 418-529-9676. **ESC**

NUTS & BOLTS

Computer Gamers Get the Big Picture

BY JOHN M. KING

If you can do it with your Nintendo, why can't you do it with your computer?

You hook your Nintendo game machine up to your television set, and have the pleasure of playing the games on a big screen. But if you've shopped for a large-screen computer monitor lately, you've found that even a 19-inch model can cost $2,000 and up.

So you go on playing your favorite DOS computer games on your 13- or 14-inch monitor, and try not to be too jealous of Nintendo fans.

Why are television sets less expensive than computer monitors? It doesn't make much sense when you consider that most televisions these days have tuners, remote control, amplifiers, and stereo speakers. Yet you can buy a 19-inch television for about $300, or a 27-inch set for under $600. You can even get a whopping 52-inch projection television for a couple of thousand dollars.

So why the big difference in price? There are some small differences in technology, but the main reason is just this: televisions are in much greater demand, and that drives prices down.

Wouldn't it be great if there was a way you could hook up your DOS computer to a television, and get, in effect, a large-screen monitor at a small-screen price?

Well, there is. In fact, the technology has been around for a few years. So far, though, it's been used mostly by corporations for creating and showing presentations, training tapes, and other sorts of multimedia displays. Few home computer users know how easy it is to do.

What you need is a VGA-NTSC converter, which will take the output from your VGA card and convert it to the frequency your television uses, known as "National Television Standards Committee," or NTSC.

Assuming that you already own a VGA card, a good choice is the Jovian Logic VINplus converter, which retails for $495. (VIN stands for "VGA into NTSC.") Installation is a breeze: just connect the VINplus between your VGA board and your VGA monitor, using the cables provided. Then connect the VINplus to your television and hook up your sound card to the TV's or stereo's amplifier and speakers. Finally, load the software driver (it takes just 5 or 6K of RAM) and you're ready to settle back on your couch and play *Loom* or *The Secret of Monkey Island* on a big screen.

If you want to upgrade your graphics to VGA, consider a combination VGA/NTSC internal card by Willow Peripherals or US Video.

With your VCR, you can use the converter to make videotape recordings of anything you can create on your computer. Connect the converter to your recorder instead of your television, drop in a tape, and start recording. Whatever you display on your monitor is captured on tape. Corporations use graphics programs to create charts and animated effects for business presentations, but you can certainly find better uses than that. Imagine preserving an entire campaign of *Their Finest Hour: The Battle of Britain* or *Secret Weapons of the Luftwaffe*!

When you're done recording, duplicate or mix the tape while you dub in the music or your own narration. Then you've got a finished tape that you can give business associates, friends, or family, for them to view on their own VCRs. They won't even need a VGA computer system to see what you've created.

The beauty of the VINplus over the combo card is that you don't have to pull the cover off your computer - just connect it to your system and turn on your television or VCR. The VINplus does the rest, automatically converting your computer's video signals into television signals. (Not all VGA cards and games are compatible.)

For more information call Jovian Logic at 415-651-4823. Tell them you heard about the VINplus converter in *The Adventurer*. **ESC**

The Adventurer Puzzle #2

Night Shaft

BY HUMPHREY DUDLEY

Fred and Fiona Foulit work the night shift at Industrial Loot and Midgets, Ltd., a small but hopelessly obscure branch of Lucasfilm. Each night they are left in charge of the BEAST (the name stands for "Boy, 'Ere's A Strange Thingumajig"), the complex machine that cranks out the adorable little dolls, called "Midgets," which our company sells for a lot of loot.

Each night the two workers have a quota to meet, and each night the two spend so much time squabbling that they never reach it. Yesterday, at the start of their shift, their foreman made it painfully clear that if they missed their quota again, they would be fired.

"It's your fault, you know," Fred muttered after the foreman had left. "You never make anywhere near your fair share of the dolls."

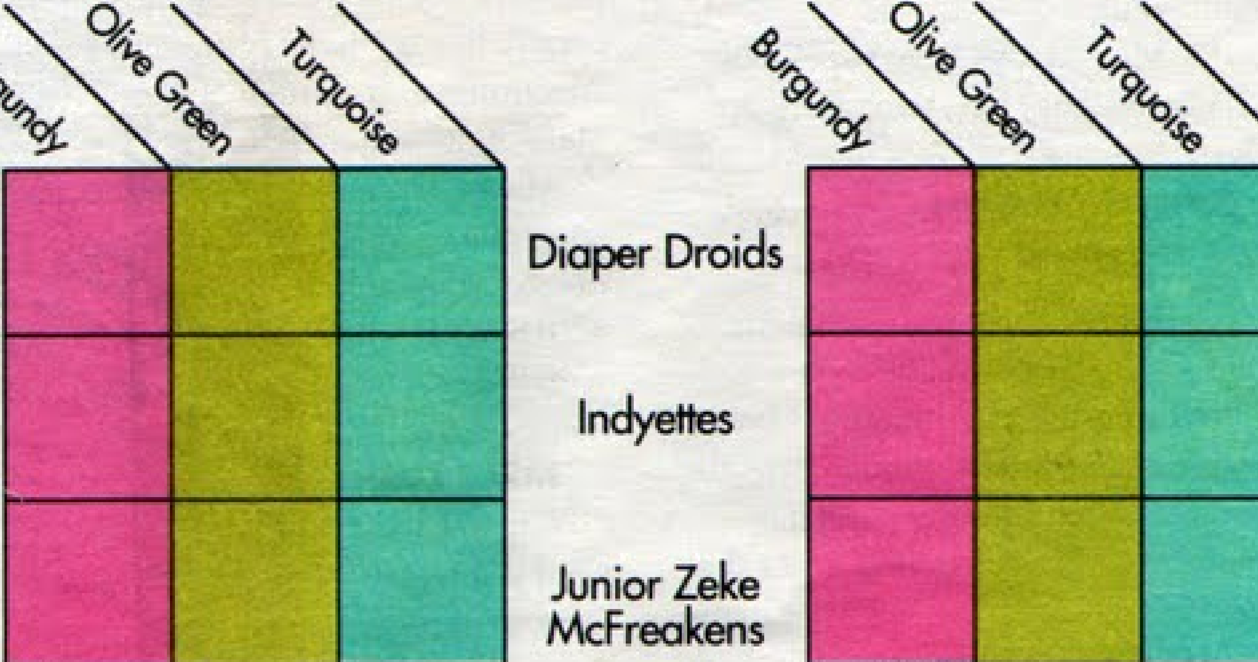
"Is not," retorted Fiona. "I make plenty more midgets than you do."

That night's assignment was to produce three kinds of Midgets (Junior Zeke McFreakens, Diaper Droids, and Indyettes), each in three different colors (burgundy, olive green, and turquoise). Their joint quota was to produce at least six dolls of each type by the end of their shift.

After half an hour of their shift had been squandered in petty bickering, Fiona challenged Fred to a contest. They would keep track of the dolls they each made in separate charts and whoever made the most dolls would get to sock the other on the arm ten times. In case of a tie, they'd count each kind and color of doll as a separate category, and whoever won in the majority of the nine categories would win overall.

Spurred on by the contest, the pair worked hard, cranking out dolls as fast as they could. And when their shift was over, they discovered that they'd made many more Midgets than ever before. Unfortunately, they also discovered that, amid the bustle in the last minutes of the shift, someone had knocked the charts off the wall and into the vat of olive green dye.

Fred and Fiona spent another half an hour squabbling over which of them had accidentally destroyed the records that they'd so carefully kept all night. All they had left to go on were these few random recollections:



1. When all the night's production had been counted, each box of each chart contained a number from one to nine; no two boxes of the same chart contained the same number.

2. Fred and Fiona didn't tie in any category; that is, they didn't produce the same number of dolls of any given color and kind.

3. Fred made more olive green Indyettes than Fiona did.

4. Fiona made three times as many Diaper Droids as Fred did.

5. Fred made three times as many turquoise dolls as Fiona did.

6. The number of burgundy dolls that Fred made was half again as many as the number of Junior Zeke McFreakens that Fiona made.

7. The number of Junior Zeke McFreakens that Fred made was either one more or one less than the number of burgundy dolls that Fiona made.

You can win a copy of *Night Shift* or any other Lucasfilm Game of your choice if you can correctly reconstruct the charts and tell us who won the contest. Send your complete answer (both the charts and the name of the winner), along with your name, address, and telephone number, on a postcard (no envelopes, please) to Adventurer Puzzle #2, P.O. Box 10307, San Rafael, CA 94912. (You don't have to specify now which game you want; we'll contact you if you win.) All entries must be received by July 31, 1991. After the deadline, we'll randomly draw 25 of the correct entries we receive, and award each of those 25 solvers a game of their choice. We'll give the answer to the puzzle in the next issue. **ESC**

Yesterday, at the start of their shift, their foreman made it painfully clear that if they missed their quota again, they would be fired.



Star Control

from Accolade

REVIEWED BY GREG HAMMOND

Don't tell anyone we admitted this, but — some great entertainment software actually comes from The Competition. And we'd like you to know about it. So in each issue of *The Adventurer*, one of our game designers will recommend a new game from another publisher that's been a favorite with us after hours.

In the late '70s, video game arcades became popular haunts for many teenagers, myself included. I remember fondly a little-known game tucked into the corner of my local arcade. Unusually, *Space War* had no one-player option: two players tried to blast each other's ships into space dust. The vector graphics — a nice way of saying stick drawings — and simple sounds weren't much, but few games since have given me the adrenaline rush I used to get from competing side by side with another person.

But now I can play *Star Control*, which has all the elements that made *Space War* so gripping while jumping light-years ahead of it in sophistication. *Star Control* — or *StarCon* for short — is the creation of Paul Reiche III and Fred Ford. Like Paul's other games — which include *Mail Order Monsters*, *Archon*, and *Archon II: Adept* — the style of play in *StarCon* can be summed up in three words: Strategize, Mobilize, and Pulverize.

You and a friend command the two sides of an ongoing war between the Ur-Quan Hierarchy (the bad guys) and the Alliance of Free Stars (the good guys). Each fleet includes seven types of ships, each with its own performance traits, weapons, and special power.

You can play *StarCon* three ways. The practice mode lets you and your opponent choose any two ships for a fight. Once you have a feel for the various match-ups, you can move to either the melee or the full game mode.

The screen displays a rotating star field of as many as fifty stars. Each has one planet of one of three types: life, mineral, or dead. Dead planets are only good for strategic purposes, but mineral planets can be mined for income, and life planets can be colonized. Players take turns moving their ships from star to star, developing mines, colonies, and fortifications, and building ships.

The combat system is elegant and beautiful. Combat occurs when enemy ships end a turn in orbit around the same planet. As soon as the ships appear against the backdrop of space, players assume control of their ships, thrusting, turning, and firing weapons. The scale of the playing field varies depending on how close the ships are to each other, and the game tracks the action and keeps it centered.

You can make good use of the planet itself in a battle. For example, if your ship is big, slow, and clumsy, like the Earthling Cruiser, and you're under attack by a small, fast ship like the Androsynth Guardian, you'll want to increase your speed by flying past the planet as closely as possible. This maneuver — called the Gravity Whip — has saved many a commander's hide. Of course, if you miscalculate and ram into the planet at high speed, it can ruin your whole day — not to mention your whole crew.

The designers' somewhat warped sense of humor is very much present here. The special powers include parasitic limpets that retard movement, and hypnotic songs that lure crew from the opponent. My favorite ship is the Spathi Discriminator, which appears to be constructed of Tinker-Toys. Its special power is its Backwards Utilizing Tracking Torpedo — or B.U.T.T. — that fires from the ship's rear. So although the Spathi ship is good at maneuvers, its best tactic is really running away!

The fluid feel of the controls (two can play on one keyboard, a neat feature, or the game can support joysticks) and the ships' responses to them put *StarCon* in league with the best arcade games. And although the game has many complexities, it's easy to learn, thanks to a very carefully balanced game design. It's best with two players, but *StarCon* also provides a variety of good computer opponents.

I hope Accolade creates a sequel. If they do, I know a bunch of people who are going to get in trouble at work — all over again! **ESC**

Pipe Dream has super graphics, easy instructions, and no-hassle movement — but whew! not so easy to master. I love it!
Steve Richardson
Joplin, MO

Letters

Melissa, Cristina, and I have had more fun with *Indy* than any other game we own. We've played the game almost every Sunday since we got it. I'm old enough, Melissa is 13, and Cristina is 8, and we all were able to play and enjoy this game together. Thank you!

P.S. Melissa says I can't spell but don't belive [sic] her. Look for yourselves.

Reggie Mitchen
St. Joseph, MI

I was excited to see your company newsletter *The Adventurer*. It was well-written and entertaining. The most impressive part, though, was the good review of *Railroad Tycoon* by MicroProse. It is refreshing to see that kind of honesty from a software manufacturer. Can you imagine what would happen if that attitude caught on in the business software marketplace?

Timothy J. Grant
Portland, OR

Yes, we can. We can imagine a new age of peace and harmony prevailing throughout the industry, where software developers march hand in hand toward the bright, golden sunrise in a spirit of fellowship and cooperation. We can also imagine that we are the King of England. Nevertheless, we keep trying. — Ed.

I recently purchased *The Secret of Monkey Island*. It's truly a delightful game, and does indeed bring back memories of the Pirates of the Caribbean ride at DisneyWorld, which our family visited a couple years ago.

I was also very surprised when I read the name of the dog in the bar (in the end credits, which I viewed by stumbling upon the control-W combination). Our family has a cock-a-poo dog, and we thought we'd come up with a truly unique name when we got him. So it was hilarious to see that the dog in the bar had the same name.



Enclosed is a picture of the *real* Spiffy!

Rob Hanson
Stratford, Ontario

Thanks for the information. You should be hearing from our lawyers any day now. — Ed.

I represent a large number of troops deployed to Saudi Arabia since 11 August. My unit flies C-130s that aerially refuel helicopters at night. Our mission is to assist the helicopters to get behind enemy forces to rescue downed airmen. Christmas has come and gone and we wait for the war. We have trained hard but find very little to distract us from the day-to-day monotony in a country that allows us very little interaction with the local citizens. All we have now is desert with lots of camels, books, and letters.

We recently acquired an IBM-compatible computer, but we have no way to get any software that might allow us a little entertainment. We were wondering if you might find it in your heart to help a lot of servicemen take a break from the waiting. Support from home can really make a change in the way troops prepare for the unknown. A small diversion can do wonders. Any donation would be thoroughly appreciated and well used. Thank you and happy new year!

Lt. Col. Robert W. Scott
Saudi Arabia

We sent Lt. Col. Scott several of our games. Since then, of course, the war in the Middle East has begun and ended, and our best wishes go to him and his fellow servicemen. — Ed.

I just purchased *The Secret of Monkey Island* and it's great. This is the first computer game that made me laugh. I really like the twist of comedy, adventure, and a touch of horror. Make more games!

Maybe I'll see my letter in the next issue of *The Adventurer*, maybe, maybe. (Please.)

P.S. By the way, where did you get your name, Lucasfilm? It's a good name.

Mike Limberg
Grove City, PA

Glad you like the name, Mike. It just came to us somehow. — Ed.

I wonder if your engineers might have any other flight simulators on their design tables? I would look forward to a simulation relevant to the duel for Guadalcanal from August 1942 to February 1943 involving land- and sea-based aircraft. That South Pacific event was a seesaw of crises.

J.C. Meng
Mullan, ID

Our Battlehawks 1942 *recreates four battles in the South Pacific, though Guadalcanal isn't one of them. We're considering the possibility of another game set in the South Pacific, but we haven't made any decisions about that yet. — Ed.*

I am quite impressed with the design and execution of *Loom*. Unfortunately, my family and I have not been able to get past the waterspout scene near the beginning of the game.

Your 900 number for hints is not accessible from Canada, nor, probably, anywhere else outside the United States. Is there a way that those outside the 900 number system may still enjoy the advantages of getting hints by telephone?

Ian Friskney
Brampton, Ontario

We'll tell you what, Ian. Since you're living outside the United States, we'll make an exception in your case and let you call our technical support number at 1-415-721-3333 for hints. Living, breathing operators are on duty from 8:30 am to 4:30 pm, Pacific Time. But please don't tell your friends in the States about this, because we need that line for customers with technical problems, and we can't let it get tied up with too many calls for hints.

People living in the U.S. can get hints by phone by calling 1-900-740-JEDI. It's 75 cents a minute, so from most parts of the country it's actually cheaper than a long distance call during business hours. — Ed.

Help! We have managed to navigate our way to *Monkey Island* but are having trouble befriending the hyperactive monkey. As we cannot call your hint line from Australia we'd like to buy a copy of your hint book.

Peter Marshall
Sydney, Australia

The monkey is hungry. Very hungry. Clue books are $12.95 each. Check out the Company Store in this issue. — Ed.

I had barely gotten the hang of *Loom* when I found that my little brother had taken the manual to the park because he loved the little pictures of the men doing the spells, and he left it there. I would really appreciate if you could send me another manual.

Jamie Mott
Mill Valley, CA

All right, but this is your LAST ONE! — Ed.

Let me thank you for the job you did on *The Secret of Monkey Island*. The ending alone was worth the price. I loved the in-jokes, and the way you provided for strange possibilities (look at the sun, talk to the dog, etc.). I also appreciated the sequence in the governor's mansion. If we only could see what goes on behind that wall!

Two questions remain. What in *heck* is the staple remover for? And how do you get a job like yours?

Daryl Gibson
Springville, UT

Get with it, Daryl! The function of the staple remover is so incredibly, blindingly obvious that we're not even going to insult our readers' intelligence by publishing a hint for it.

And to get a job like ours — well, there's a matter of three tiny trials to consider... — Ed.

I purchased *Indiana Jones and the Last Crusade* and really liked the game. I made a lovely map of the tunnels under Venice, so I could scoot around like a cockroach and not get lost.

Then away to the castle. Honey! Let me tell you, pushing 70 is exercise enough! I am completely exhausted trying to fight those dumb Gestapo guards. Your graphics are great and the idea is great, but holy cow, kids, have mercy on an old lady. When I stick to Sierra Games, my blood pressure behaves itself better.

I am a stubborn ole gal, so I will probably still be trying to get around the castle at age 105.

Donna Snyder
Jacksonville, NC

Hey, Donna, those Gestapo guards are dumber than you know, and Indy's a clever guy. Try talking your way past some of them. — Ed.

Why, in *Battle of Britain*, can you only have four planes in the German campaign, but six in the RAF? Is this due to memory restrictions?

Andrew Fogg
Doha, Qatar

Yes, partly, and also to provide game balance. The program can handle up to 16 planes at a time, so if you could have five German planes, the computer could only provide eleven enemy planes, and that would make the game less challenging. While designing Battle of Britain, *Larry Holland discovered that the most interesting and well-balanced campaigns were four Germans attacking against twelve British, and six RAF defending against ten Germans. — Ed.*

It seems to be a common belief that old folks are not supposed to be interested in computer games. But I have spent hours and hours completely absorbed and engrossed in *Battle of Britain*. Part of my fascination with it is because I was stationed in Reading, England during World War II. This game brings back a flood of memories. If I could, I would give each and every one of you a well-deserved pat on the back.

M.D. Cauthan
Jacksonville, FL

I recently purchased *Battle of Britain* and I am very pleased. My uncle was a Typhoon fighter plane pilot during World War II and he says that it's the most realistic simulator he's ever seen.

My dad doesn't like buying us computer games, but when I told him that you could fly the Messerschmitt 163 rocket fighter in *Secret Weapons of the Luftwaffe*, he said, "Let's buy it." Aren't adults weird?

Nicholas Antoine
Nairobi, Kenya

Well, yes. But let's not tell them so. If adults ever stop being weird, we here at Lucasfilm will have to find real jobs. — Ed.

I have only one criticism of *Pipe Dream*. The final section that you can enter with a password is eight levels deep. Is that a mistake on my disk? In all the other sections, you only have to work through four levels before you get a new password. My wife and baby missed me many evenings late, late into the night, especially when I kept trying to clear all eight of the last levels in a row without screwing up.

I love the game but it is just *toooo* addictive for my lifestyle.

Von Kobzev
Kapaau, Hawaii

No, it's not a mistake in your disk. Our sadistic programmers actually designed it that way. Hey, did we ever say it would be easy? — Ed.



The Adventurer

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Special thanks to George Lucas

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Adventurer Puzzle #1 Results

The Treasure of Blinky Island

Solution There is one treasure chest and one landmark at each of the six spots. The rubber chickens are buried at either #2 or #5; if they were buried anywhere else, you would never *have* to pass by them going from one spot to another (clue 2 — note the word "must"). The scary cave is either at #2 or #5 for the same reason (clue 3).

If the rubber chickens were buried at #2, then the jelly beans and the floor cushions could only be at #1 and #3 in some order (the only way to satisfy clue 1); #3 couldn't be the site of the expired coupons, then, so the rusty rudder would have to be there (clue 2); the scary cave couldn't be at #2 (because neither the twisted oak nor the bunches of bananas could be at #3, as clue 3 would require), so it would have to be at #5 (clue 3); the polluted spring and the weird boulder would then have to be at #1 and #2 respectively (clue 6); and by elimination the haunted shrub would have to be at #4 or #6, which is impossible (clue 5). So the rubber chickens aren't buried at #2; they must be at #5.

If the scary cave were at #2, then either the bunches of bananas or the twisted oak would be at #3 (clue 3); but the bunches of bananas can't be there (clue 5), so the twisted oak would be; then the polluted spring and the weird boulder would have to be at #4 and #5 respectively; the haunted shrub can't be at #6 (clue 5), so by elimination it would be at #1 and the rusty rudder would be at #6; and the bunches of bananas would be at #4 (clue 5), which is impossible (clue 4). So the scary cave isn't at #2, but must be at #5.

Either the rusty rudder or the expired coupons must be at #6 (clue 2), as must either the twisted oak or the bunches of bananas (clue 3). If the expired coupons — and hence the twisted oak as well — were at #6, then the haunted shrub and the bunches of bananas would have to be at #1 and #4 respectively (clue 5); the jelly beans and the floor cushions would have to be at #1 and #3 in some order (clue 1), and by elimination the games would be buried at #2, which is impossible (clue 7). So it must be the rusty rudder and the bunches of bananas which are at #6.

The haunted shrub is at #2 (clue 5). The polluted spring and the weird boulder must be at #1 and #3 respectively (clue 6), so by elimination the twisted oak is at #4. The jelly beans and the floor cushions are buried at #1 and #3 in some order (clue 1). The games can't be buried at #2 (clue 7), so they're at #4 and by elimination the expired coupons are at #2. The jelly beans can't be at #1 (clue 7), so they're at #3 and the floor cushions are at #1. In summary, the locations of all the chests and landmarks are:

The floor cushions are buried at #1, by the polluted spring.

The expired coupons are buried at #2, by the haunted shrub. The jelly beans are buried at #3, by the weird boulder.

The games are buried at #4, by the twisted oak.

The rubber chickens are buried at #5, by the scary cave.

The bunches of bananas are buried at #6, by the rusty rudder. **ESC**

Winners The first Adventurer puzzle asked readers to deduce the location of a treasure chest full of games on a map of Blinky Island. We got hundreds of entries, and most of them had the right answer: location #4, by the twisted oak. This was a tough puzzle, and everyone who got the right answer deserves a hand. The most common error was to overlook the word "must" in clues 2 and 3: to get, say, from #2 to #4, you *might* go through #5, but you don't *have* to.

Our lovely receptionist Lex Eurich skillfully selected 25 postcards at random from those bearing correct answers. The following readers will receive the Lucasfilm game of their choice: John Berti, Edmonton, Alberta; Adam Blodgett, Franklin Lakes, NJ; Kip Bowser, Berrien Springs, MI; Paul Campeau, Fort Kent, Alberta; Lily Chan, Rancho Palos Verdes, CA; Aaron Drussel, Ramsey, NJ; John Dunkerly, Etters, PA; Peter Erbland, Boston, MA; Roger Fingas, Orleans, Ontario; Regis Gmuer, Allison Park, PA; Stephen Gorman, Lansing, NY; Chad Hurst, Wayne, NJ; Teresa Johnson, Memphis, TN; Ben Jones, Amherst, MA; Peter Langston, Santa Monica, CA; Hank Loyd, Tulsa, OK; John Musgrave, Waterloo, IA; Mike Norris, Conroe, TX; M. Reynolds, Vero Beach, FL; David Rohrl, San Francisco, CA; Danny Simon, Miami, FL; Don Smith, Livermore, CA; Mike Uges, Pompton Lakes, NJ; Chris Vaughn, Parker, CO; Mr. and Mrs. Conrad Virant, Temple City, CA.

Okay you barbaric makers of all that is vile and destructive, my pal Max would like to make a plea for peace.

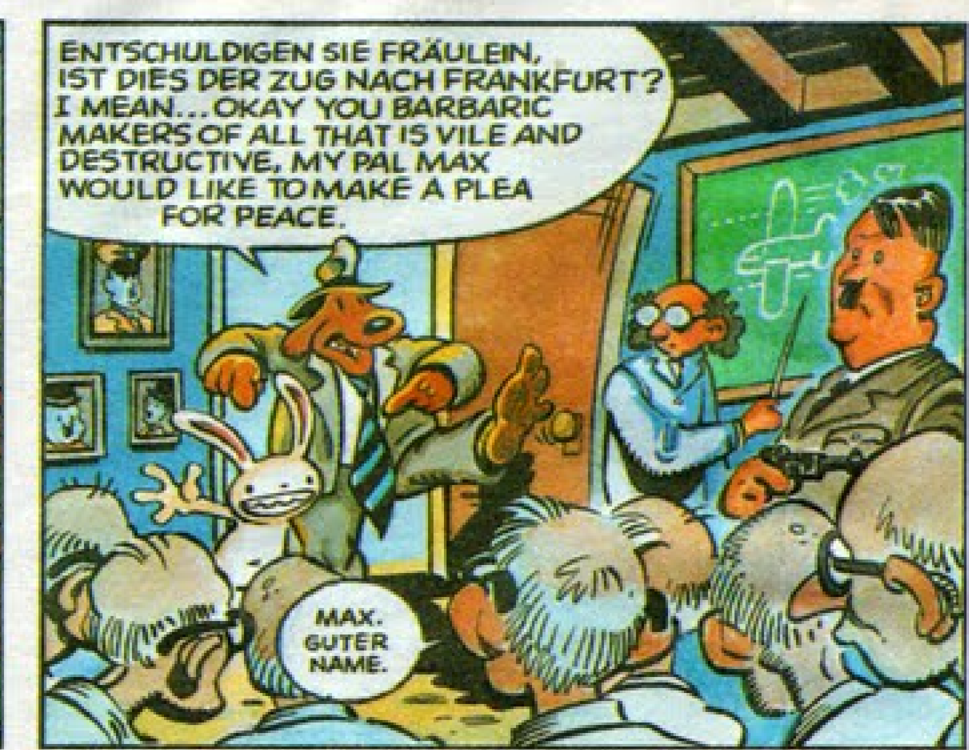


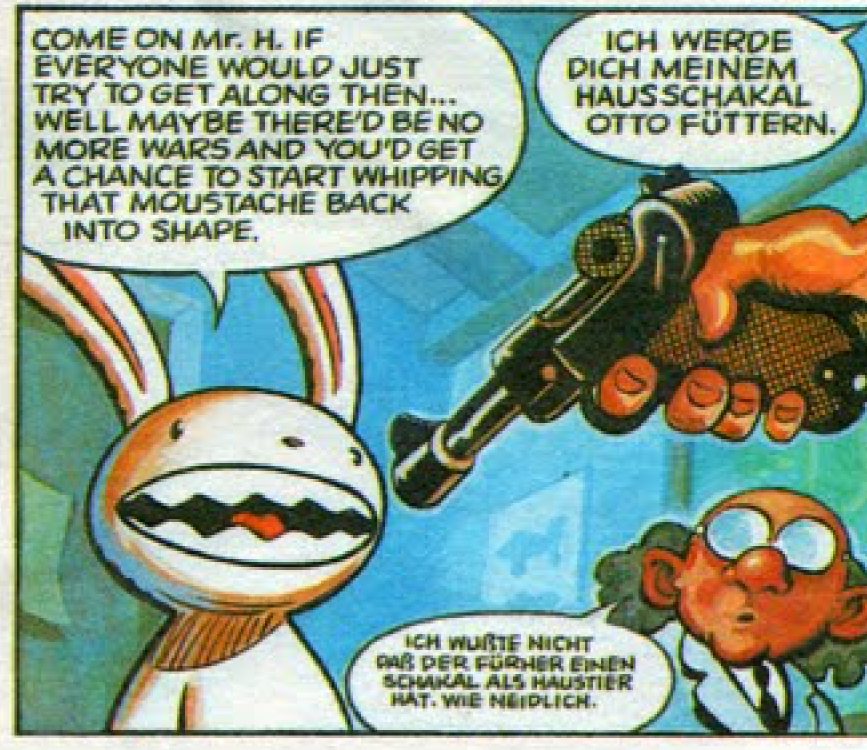




















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